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about; so, after blinking in an orchestra chair for several evenings, the idea suddenly struck me that the readers of the *Art Journal* might, perhaps, like to hear something of the manners and habits of the critical owl. "Matters Ornithological" might have been a fitter heading to the article, but "Matters Theatric" must be filled, so "to do a great right I have done a little wrong," and if any of my readers are bored or offended, I can but beg their pardons and promise to be in future a less rambling, less stupid, and less ornithological.

SHUGGE.

IN MEMORIAM.

Although the tears are dried
That fell upon thy grave,
And we have learned that He
May take away, who gave,
Thy memory still is green,
In our hearts still it lives,
But He whose mercy took thee hence
A soothing solace gives.

Solace for loss of thee,
Who wert so pure and true,
Whose presence lightened all our homes,
And over all things threw
The sunshine of thy gentle heart,
In which each Christian grace
Welled up, and shed a radiance
Of beauty o'er thy face.

Solace for loss of one
Whom we so mourn in vain,
In that sweet hope of Christian hearts,
That we shall meet again.
Thou hast but passed before
The road that we must go,
A path which trodden by the just,
Leaves every grief below.

The day comes back again
On which we closed thine eyes,
And crushed the bursts of sorrow down,
Repressed the thronging sighs.
We felt from out of all our life
A light for ever gone!—
In that dread stillness might be heard
Our heart-beats, one by one

And with this day returns
The memories of thy youth,
The thousand loving, graceful charms,
Thy purity and truth.
Thy fine and ready wit,
Thy fancy free and bright,
That brought out all, the beautiful
And pure, in sunny light.

Thy winning, fluent tongue,
Unto whose accents we
Have often listened, spell-bound,
In half idolatry.
All the day recalls,
As though we heard thy voice,
Whose rounded tones of melody
Made all you loved rejoice.

And with these charms of mind,
And faultless form and face,
Comes back a sweeter memory,
Than outward mould or grace:
The knowledge of thy goodness,
In thought, in act, in deed;
The charity which gave to all
The full and cordial meed.

The open hand and heart,
The love so true to all,
We scarce can wonder that the Lord
Should utter thy recall!
The loss to us is—all?—
And on thy grave we lay
The offerings of our loving hearts,
Which flow to thee alway.

Sept. 24th, 1866.

HENRY C. WATSON.

CORRESPONDENCE.

BALTIMORE, Md, Feb. 25th, 1867.

Ed. Art Journal,

DEAR SIR:—We have had considerable music here lately, fair success has attended every effort, while some have been brilliant in their results. To those who know how to manage things, our City would prove a rich mine to enterprising and responsible concert givers. We have had a good many singers from New York here lately. Miss Nettie Sterling appeared recently, and her grand voice was greatly admired. Mr. George Simpson, one of your best tenors, is an immense favorite in Baltimore, and specially attractive, both in public and private, if we may believe current reports, which seems to fix upon him a happy destiny, wherein beauty and wealth figure prospectively.

The Ladies' Southern Relief Association gave a grand concert at the Concordia, on Thursday the 21st inst. The storm here was terrible; but, nevertheless, the beautiful hall was well filled by an intelligent and elegant company. The attractions were, Madame Varian Hoffman, from New York, Theodore Hableman, the Misses Daniel, and Mr. V. W. Caulfield, pianist.

Mme. Varian Hoffman delighted every one by her pure, clear, bright and melodious soprano voice, which she uses with such artistic skill, taste, and refinement. Her singing was received with warm enthusiasm, accompanied by floral honors, and all she did was heartily encored. Mme. Varian Hoffman adds to her delightful vocal powers, grace of person, and the charm of exquisite dressing, a rare combination which cannot fail to make her popular wherever she appears. We have rarely heard anything more fascinating than Mme. Hoffman's ballad singing. The Misses Daniels are very charming singers, with pure, fresh voices, of large compass, and excellent quality. They sing in an artistic manner, and throw much sentiment and expression into their songs. We think they would make their mark even in New York. They received a full share of applause and encores.

Theodore Hableman is the best operatic concert singer that we have heard; he understands the difference between the concert-room and the stage, and his success is consequently unerring. He made quite a sensation, and carried the audience with him. Mr. Caulfield played in his usual graceful and flowing manner, and accompanied very well indeed. I understand that the Ladies

have determined to repeat this Concert, after Lent, and that the same artists will be engaged.

The concert for the Orphan Asylum on Saturday evening last, was a good money success, but was musically a comparatively failure. There was one point, however, that excited universal admiration, and that was the new Grand Piano forte manufactured by Wm. Knabe & Son of this city. It is one of the most brilliant instruments I ever heard. It has immense power through the whole compass; the tone is pure and ringing, and is what we term melodious and sympathetic, and its prolongation of tone is quite remarkable. I am satisfied, and it is the general opinion here, that the Knabe Grand is fully the equal of your much boasted Chickering or Steinway Grand pianos. I believe in a fair trial they would stand at the head. You will soon hear some in New York when you can judge for yourself.

Yours,

W. R. M.

MUSICAL GOSSIP.

Some musical writers in Milan object strongly to Ullman's extensive posters and excessive flourish about his Patti concerts there, styling him, for such *outré* proceedings, the new Barnum.

They liked Vieuxtemps very much, praised Aptommas's harp playing, but disliked his extravagant manner, commended Mme. Krebs' pianism and Batta's cello playing. To Carlotta Patti talent for *lours de force* is alone conceded by them, and the large audiences present are deemed to be attracted by curiosity to hear such vocal exploits.

Wagner has returned to Munich.

Wachtel is said to have engaged at L'Academie —Paris—for thirty performances during the season.

Adelina Patti concluded last month her brilliant engagement at Les Italiens, her last performance being in "La Gazza Ladra." Her performance of French song during the music lesson of "Il Barbieri" is commented upon by Parisian critics with marked diversity of judgment, some declaring her French good and she qualified for a high position in L'Opera Comique, while others assert that she fell short of Marie Cabel's excellent performance, especially in spirit and *brío*, while her pronunciation of French was really so bad as to excite ridicule.

She is asserted to be engaged from March 1st by Merelli for his Italian Opera, removed from Warsaw to St. Petersburg, for a brief season in that capital and brilliant close of Italian Opera there.

The very fastidious opera public of Venice found in "Matilda di Schabran," with Tiberini and wife, Beneventano, Fioravanti, Caraciolo and Poli-Lenzi as principals, something to admire or receive pleasantly. Such a novel sensation was therefore fully enjoyed and hissing or uncouth noise gave place to acclamations of delight and satisfaction.

Italian Opera will go on at Vienna next season as in the last. Engagements for it have been generally signed, Calzolari alone hesitating in hope of getting some better *locals*.

Mehul's "Joseph in Egypt" had good estimation with Viennese dilettanti, when recently performed at the Court Theatre.

Abert's "Columbus" symphony is said to have made great effect when performed at the second subscription concert in Darmstadt, and the second and third movements were especially admired.

Michel Beer's "Struense" with Meyerbeer's illustrative music, produced a decided sensation at Aix la Chapelle, with Kurz in the principal role.